

BALLROOM DANCEMAGAZINE

AUGUST 1961 25 CENTS

In this issue: YOUNG IDEAS FOR DANCING

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BALLROOM DANCEMAGAZINE

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"GET THEM WHILE THEY'RE YOUNG"

"You won't change the dance music preferences of the present crop of teen-agers. They're set on two types of numbers — slow ballads and Rock 'n' Roll."

That's the verdict of one who should know — a danceband leader and singer who makes a specialty of performing for the high school set, Epic Record's rising young star, Bobby Vinton.

To dance teachers Bobby says: "If you want to influence them in favor of a wider range of dance rhythms, you have to work on them before they reach their teens." He did concede that there is a growing number who are able to Cha Cha, and very well.

A veteran of six years on the podium, Vinton started in the business by forming his own high school band back in Canonsburg, Pennsylvania (which produced another boy who made good, Perry Como). While he is now over the mark and into his twenties, Bobby could easily be taken for a teen-ager, as could most of his 12 musicians, whose average age is about 21.

Vinton dropped in at *Ballroom Dance Magazine's* offices recently to give us a few observations about what dancing Young America looks like from the vantage point of the bandstand and to talk about the prospects of the dancing business and "live" music.



Epic Records' bandleader, Bobby Vinton

Youngsters, he reports, react very enthusiastically to tour appearances of celebrity bands (that is, the ones which play their kind of music.) But they seem a little baffled when it comes to getting to the business of dancing. They — the boys, particularly — seem embarrassed to try their dancing skill in unfamiliar surroundings. Bobby thinks that

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BALLROOM GETS TOP RATING ON BRITISH TELEVISION

*Editor of "Ballroom Dancing Times" Describes
Benefits for Dancing from English TV Shows*

BY ARTHUR H. FRANKS

*Victor Silvester and his orchestra play for a formation team dancing before BBC
Television cameras.*



Jack Blake

I have unfortunately never seen a television program on ballroom dancing in the U.S.A. but in Britain this kind of program has been featured ever since television began. Indeed, the first lesson ever given on the screen was when Alex Moore taught the Whisk in the Foxtrot in 1937. I imagine that the problems, the advantages and the disadvantages will differ but little on either side of the Atlantic.

Let me then first outline the set-up here. During the winter months we have a regular weekly T.V. B.B.C. program devoted exclusively to ballroom dancing. For thirty minutes millions of viewers enjoy strict tempo dance music, competitions, demonstrations and sometimes a short lesson. One of these programs, that in which Victor Silvester and his orchestra play the central role, has run longer than any other television feature except the News.

I never cease to be surprised at the wide variety of people who enjoy this kind of entertainment. Lovers of serious music, literary men and all kinds of people one can never imagine setting foot in a public dance hall, switch on and curse at interruptions. Those of them in my own circle display a lively interest and like to discuss various items.

But perhaps I ought not to be surprised, for television is giving us vicarious knowledge of a multitude of experiences to which we should never dream of subjecting ourselves except before the 'goggle box' and surrounded by our normal creature comforts.

These two programs change very little with the years. In fact any idea of radical change is rejected out of hand. Especially in the Silvester program, we have the mixture as before, year in year out; and undoubtedly this is the right policy, for the program's success remains undimmed with long familiarity. The other program, organized also by the B.B.C. in co-operation with Mr. Eric Morley on behalf of Mecca Limited, does seek innovation and the occasional gimmick, but this thirty minutes too is based firmly on serious ball-

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AUTHENTICITY AND THE DANCE

Is Pleasure of Dancing Hampered by Over-Stress on Correct "Native Flavor?"

BY JOSEPH BELLO



Noted NYC teacher Joseph Bello.

A dance is often appraised by virtuosos, and also by tyros, of the dance world, to determine whether or not it has any authenticity in its movement. It is a subject that seems to drift to the surface at many teachers' conventions and is a topic of inquisitive delight for many pupils who stand by the authority of their teachers.

I think we all agree that authenticity plays an important role in any given subject, but how it affects the sheer joy and fun of dancing I'll never understand. A recent subject of controversy that is sweeping the dance scene is the new and long-awaited Pachanga. We still hear remarks about its origin and authentic style in the teacher-pupil circles. Did the Charanga start in the Bronx and Pachanga in Cuba? And which one will outclass or outmode the other? All of which has no bearing whatsoever on how much fun and enthusiasm pupils and teachers are sharing in this new and exciting dance. Ed Sims' article on Pa-

changa in the *July Ballroom Dance Magazine* pointed out clearly the essence of his approach to this subject in a beautiful little bedtime story.

A dance that has pure authenticity (if there is such a thing) can be fun only when the dancers, knowing how to achieve certain results and effects, can surrender themselves to its style and movement. Many of these same dancers will eventually broaden their scope through self-expression and begin changing the movement and style accordingly. Which proves that dancing for self-enjoyment can and will produce alterations no matter what the story about the authenticity of a particular dance. Though there are some conservatives who seem to hesitate and feel the need to learn more about native movement and style, it stands to reason many dances developed through the interpretations of different dancers.

Today we have many different dance styles that bring enjoyment to dancers of all ages who want to share its joy of movement and style with their own individual interpretations. After a pupil has achieved a certain level of proficiency he is ready for individual styling and interpretation. We are all interested in the authentic background of a dance, but should guard against developing a too literal approach to the subject. My intent is not to strip the fibers of authenticity from its native root, but to suggest that dancers not become obsessed with the mere word "authenticity." The greatest impasse a dancer can reach is to repudiate new ideas and approaches in learning more about the inexhaustible field of dancing.

Each day and night throughout the dance world, new patterns, styles, movements and rhythms are being born on the ballroom floors because creative individuals take the initiative in making new approaches possible. Dancing is an indefatigable source of creativity.

Joy is the thing. Without it dancing becomes an abortive attempt at self-expression. With it, dancing can be one of the most satisfying achievements. Authentic style in dancing is rewarding only if the dancer knows the true meaning of joy of movement. The word

"authentic" traces back to a Greek origin and means "self-instrument or tool." The dancer's tools are his training, knowledge, ability and interpretation.

Proper dance styles, rhythms, techniques and standardization play a much more important role than pseudo-sophisticated dwelling on the fashions of the past. On standardization, Helen Wicks Reid wrote a commendable article, *Let's Start Tests in America*, which drives home the importance of this subject. Few took the initiative in supporting her article. It's time now that our field explored new possibilities because today we have an ever increasing demand for fine dancing.

A case in point is our country's reaction to the International Style of dancing. Highly skilled teachers and judges invaded New York recently with progressive approaches to a finished style of dancing. They train dancers, emphasizing not authenticity but sound technique and training. I don't think we have ever heard these people who came here with a job to do base their theories on origin or authentic background. They have simply developed a well balanced system for enjoying the fine movements of dancing. We certainly can profit from their system by examining more closely the results of a well balanced program of dancing.

The United States more than any other country seems to be emerging as a place for dance try-outs and exchanges. We have seen the Rumba establish its soft Latin movement in our country. The Mambo became a provocative rhythm enjoyed by all ages and the Tango, romantic and dramatic, found new ground for its roots. Samba, with its easy sway and strong pulse became a rhythm for the keen dance enthusiast and Cha Cha's simple beat is still being explored by many dance makers. Pachanga, the latest arrival, offers its intriguing rhythm to new and anxious listeners and the International Style will make its mark on the American public.

The dancing public of today is much more aware of the need for new approaches and ideas than ever before as each day the demand for better dancing becomes greater.

END

HAITIAN NIGHT AT THE U.N.

PHOTOS: JACK MITCHELL

BY BOB WARD



UN Dance Club members mix it up while Calabasses group provides rhythms.

Calabasses Orch. vocalist proves that Haitian Merengue is not "music to stand still by."



Six-year-old Jeralde Audain decked out in native costume shows how they do it in Haiti.



Club president Bill Mussara & partner Claire Almeida take time from hosting and performing to "just dance."

NEW MEXICO BALLROOM ARTS FESTIVAL

Level of Dancing is High in Impressive Competition in International and American Styles

BY HELEN WICKS REID

The Big Night of the 2nd annual Ballroom Arts Festival of Albuquerque, New Mexico, sponsored by the Vandapool Dance Academy, was June 24 when the finals of the only national dance contests planned in the Southwest this year were run off. The locale was the Civic Auditorium which, with its splendid floor and a good view for every spectator made an ideal place.

J. H. Vandapool, organizer and MC, began the exceedingly well-planned program by announcing the colorful Parade of Dancers. Gowns of the girl contestants were especially attractive this year—mostly white and pastels. Many mothers' eyes lit with satisfaction (even though their fingers were sore from shirring so many miles of net) to see the results. Special Award for the most beautiful gown went to Cissy King of Albuquerque. Joe Loves, President of the Australian Nat'l Junior Dance Clubs and also a member of the City Youth Council of Sidney, was in charge of judging the gowns, with Kathy Fishback assisting. They found their task so difficult that they called on the audience for the final decision. The young ladies' partners were appropriately dressed also, with the seniors in formal attire and the younger ones in dark suits.

Before the warm-up for all contestants, Vandapool introduced the judging panel: Arthur & Linda Cornwell, Australian TV stars and teachers who have been nine times the Australian Champions; Jim & Olive Cullip, British and European Champions, formerly of London and now operating their own studio in Hollywood; John & Jill Morton, also formerly British residents and now teaching in Hollywood; and Helen Wicks Reid, your reporter.

The 50 couples participating in the competitions had come from as far as the Denver studio of John & Shirley Biddlecombe and several schools in California. Standard of the dancing was very high and it was quite amazing to see how far along the road these young people had come in their International Style technique. If more young people could see how beautifully these contestants dance and how much fun and satisfaction they have doing it, we feel sure that Rock 'n' Roll would be placed in better perspective.

There were five competition divisions. Int'l Style, Senior Div., was particularly difficult to judge and trophies went to: 1st, John & Cissy King of Albuquerque; 2nd, Gene Steineckert & Charlene Zimmerman of the Call's Fine Arts Center in Long Beach, Calif.; 3rd, Mike Haley & Karen Kruger of Albuquerque; 4th, Carl Larsen & Joan Ford

of Los Angeles.

In the Int'l Style, Jr. Div., several dancers showed great promise, and if they progress at their present rate, they will be right at the top in a very few years. Placings were: 1st, Bobby & Donna Richardson; 2nd, Jack Pickel & Darlene Richardson; 3rd, Mickey Stevens & Barbara Robertson — all of Albuquerque.

The final contest was also in Int'l Style — the Open. This provided a fine demonstration in leading and following, since the contestants danced with partners other than their "regular" ones. It was great fun to watch. John King & Patti Wilson, both of Albuquerque, came in first; Mike Haley & Sharon Hughey, also of Albuquerque, were second; Tommy Zimmerman of Long Beach and Cissy King of Albuquerque were close in third place.

The first division of the contests was the Novice, which was in Free Style Foxtrot and Waltz, in which were entered some very young dancers — about 8 or 9 years of age — who held their own beautifully against older youngsters. Some (and it was hard to believe) had been dancing only 3 months. Ronnie Horn & Mary Catherine Harris placed 1st, Pat Williams & Jackie Clyne were 2nd, and Greg Shaw & Joyce McDonald were 3rd. All were from Albuquerque.

Just before the Int'l Style competitions the Free Style, Junior Division, contest was held. The reference to dancing as "free style" does not mean that the principles of good dancing are relaxed. To quote from the instructions to judges: "Merit selections will be based on correct interpretation of the dances, plus correct timing, styling, personality and showmanship. All dances are limited to ballroom style. Aerials, lifts, backbends lower than the waist, kicks above the knee, are not permitted." The above applied to Free Style as well as Int'l.

Placings in Free Style, Jr. Div.: Roger Ticknor & Sharon Miller, 1st; Hale Landis & Carmen Chavez, 2nd; Ernie Shaw & Tina Elliott, 3rd. All came from Albuquerque.

Both contestants and audience were treated to an unusually fine floor show when the three couples who judged danced for them. All dance Int'l Style, but with such variations as to prove that having standards does not preclude individual interpretations. Int'l Style dancers as well as Harvest Moon dancers do not have to be rigid because of standard figures, nor do they have to look alike. This was abundantly proved by the demonstrations that evening. John & Jill Morton opened the program with a beautifully even

performance. Jim & Olive Cullip followed with three dances, including a particularly lovely and "soft" Tango, and Arthur & Linda Cornwell brought down the house with their dances which had an Australian flavor that was fascinating and individual. As Mr. Vandapool so rightly says, as American couples gain in skill in Int'l Style they should take on a certain USA "flavor."

This truly gala evening ended with the presentation of the coveted trophies by Mr. Loves. Rules and judging methods were set up in cooperation with the U.S. Ballroom Council. Insuring correctness was the presence

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Organizer J. H. Vandapool (center) congratulates International Style winners John King and his sister, Cissy King.



Second place Int'l Style winners were Gene Steineckert & Charlene Zimmerman of Long Beach, California.

DANCE IN THE ALOHA STATE

*For Young and Old, Ballroom Plays an
Important Part in Life of Hawaiians*

BY JOHN DAVIS

In the 50th state almost everyone sings, plays a musical instrument and dances with about as much effort as a Mainlander puts into watching his television set. It would therefore be surprising not to find a high degree of interest in the sphere of social dancing. A first glance into the dancing spots and clubs around Honolulu suffices to show that the girls' hips can undulate into a Cha-Cha or Mambo as well as they can in a Hula, and that the men can Tango with a flair and sense of power that the warriors of the old days would be proud of.

Actually, of course, Polynesian dances are far from being the only source of inspiration for today's Islanders. Just as the Islands' population contains more Japanese, Chinese, Filipinos and "haoles" (Caucasians) than pure Hawaiians, so its dance heritage is equally varied. Add a good percentage of Portuguese and Puerto Ricans and a sprinkling of Samoans and Tahitians and you will have an idea of the rich cultural sources from which our Island people can draw.

In these days of jet travel and TV it is not surprising that the latest Latin steps hit Hawaii as quickly as any of the other states. It is interesting, however, that the Hawaiians of the mid-19th century were doing a lilting Viennese Waltz when most of the Mainland had only heard of it. After charming European society on a visit in 1849, two young princes

who were later to become Kings Kamehameha IV and V, arrived home from the Court of Vienna. European influence showed in more than the elegant clothes on their handsome figures as they introduced the now familiar music and dance. Their people were quick to pick up the flowing movements and melodies. Waltz music, as well as Polka, was further enriched later in the century with the arrival of the German, Henry Berger, who organized the famous Royal Hawaiian Band. Many of the most beautiful Hawaiian songs still sung are in Viennese Waltz tempo.

One of the old Hawaiian customs that still prevails is that of lei giving. In contrast to some cynics' belief, it is not just a "show" for visitors. When a couple has done an exhibition at a dance club function or someone receives an award or medal (such as I recently saw at an Arthur Murray Ball), the placing of a lei of marvelously scented Island flowers says "Thank you" or "Congratulations" much more eloquently than words.

Although tourism creeps ever closer to pineapples and sugar in importance as a major business, there is almost no tourist business in the field of dance. Dan Wallace, whose studio is in the Royal Hawaiian Hotel, explains it this way, "When people go to Miami or the Poconos they usually check into their hotel and stay there, making the hotel their vacationland. Here, in Hawaii, there are so many beautiful things for people to see and interesting places to go, that they rarely settle down long enough to take a dancing lesson." When a visitor does take a lesson it's usually in Hula!

Ballroom teaching first began in Hawaii in the mid-30's when Honolulu tycoon, Walter B. Dillingham, brought a couple from the Mainland to teach at the Royal Hawaiian. Not only has the gracious and stately "Royal" continued to offer excellent instruction up to this day, but, a few years ago built a spacious and charming studio in Polynesian style for he man whose name has long been linked with it. In 1939 Kentucky-born Dan Wallace was lured from movie work in Los Angeles by the whisper of softer winds and sweeter music drifting across the Pacific from old Waikiki Beach. A year of teaching followed before the war intervened, but in '46 Dan was back to stay. With his petite and pixie-ish wife, Ginny, he proceeded to establish himself firmly with the dancing aspirants of Honolulu society. In his studio set amid the palms and tropical flowers of the hotel grounds, he can feel justifiably pleased with his success. In addition to his private lessons he holds large classes at the military bases for the "top brass" and their children. His excellent Cotillion classes at Punahou School (one of the finest private schools in the country) resulted at season's end last year in a picnic to end all picnics. Held at Kaneohe Marine Base, it was a day of feasting, frolicking and dancing on the

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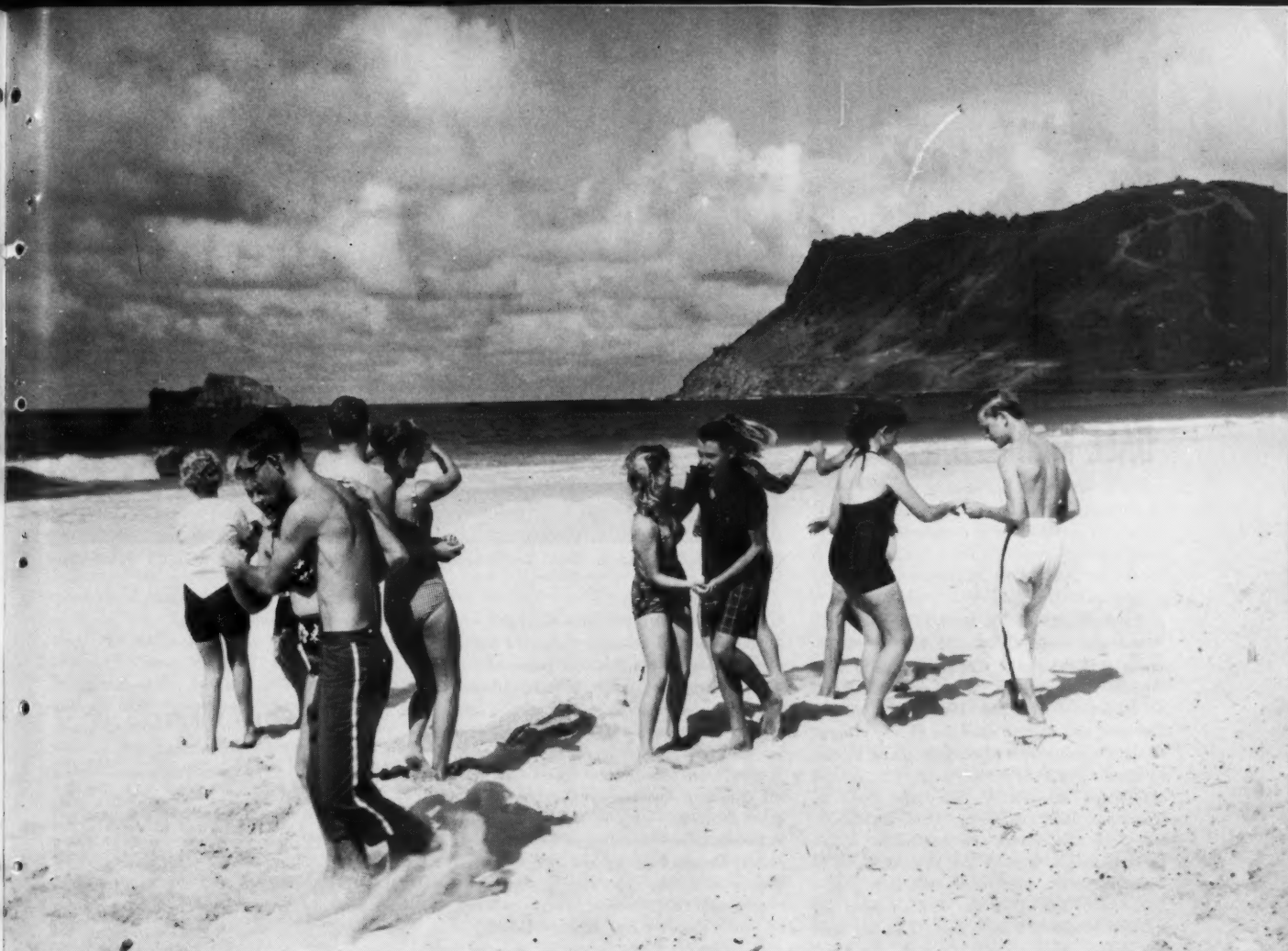
For a Hawaii Chinese Dance Circle function at Young Buddhists' Assn. Gilbert Ortiz and his daughter, Paula, do a happy Cha Cha routine.



At a Murray party, Jean Chang and her partner, Bill Chun, do an exhibition.



Arthur Murray supervisor Bill Valentin & Jean Chang demonstrate Cha Cha.



For beach-minded Honolulu youngsters, what better setting than this for annual ballroom show and picnic? The swingsters are pupils of Dan Wallace Studio.



Studio of Dan Wallace is a long-established fixture at Royal Hawaiian Hotel.

After performance, water-oriented dancers take to the Pacific.

1,500 spectators watch as airmen from Marine Corps get into the act with an air show, water skiing and a simulated atom bomb explosion.





Nat'l Dance Dir. Nick Parnell & June La Berta perform with bazazz & style in crowd-pleasing Pachanga.

DALE MEDAL BALL

An important role in the teaching of dance across the nation is played by the various chain studios. The Arthur Murray and Fred Astaire organizations have been introduced to readers of *Ballroom Dance Magazine* in the past, and in this issue we offer a glimpse of the Dale Dance Studios. This chain, though smaller in size than Murray or Astaire, is both active and newsworthy. Since the death in December, 1959, of Murray Dale, founder-director of the school, the leadership of his brother Arthur Herold has been decisive in maintaining the pace set by Mr. Dale.

The most recent of the studio's functions was the Medal Ball held June 11 at the Statler Hilton in New York City. At this well organized and well catered affair honoring the studio's Bronze, Silver and Gold Medal candidates, students and teachers of the Dale chain were treated to a dinner of fried chicken, drinks on the house and continuous entertainment. Special credit is due Dave Mitchell of the Fifth Avenue studio who emceed the event. His sparkling mike-side manner and firm hand kept the program moving briskly and on schedule.

Jan Fields and his Orchestra provided music for dancing, and dancing there was! From the opening gun until the last die-hard went home, the Dale dancers kept the floor of the gold and white Terrace Ballroom busy with general dancing, exhibitions and contests.

Among the more delightful of the exhibitions were the formation dances presented by the Fifth Avenue and Brooklyn studios. The Fifth Avenue staff and students appeared in a Viennese Waltz formation choreographed by Gene Young, the studio's dance director. The Brooklyn team offered a Foxtrot staged by George Tracy. Less stately but equally spectacular was the show-stopping Pachanga performed by Nick Parnell, the chain's National Dance Director, and his lovely partner, June La Berta. Full costuming and follow spot made the number into a real theatre piece.



Gold Medalist Martin Daly and teacher June La Berta shine in Mambo exhibition.

Three contests were held during the evening: a Ballroom Contest, Advanced Ballroom and the Dance Masters (no connection with the teacher association). A man and woman were named winners in each dance in each of the three categories, plus an overall winner for each category. Mary Craig was Category Winner in the Ballroom Contest; her teacher was Richard Routh. Lawrence Long's pupil, Ethel Stockton took first honors in Advanced Ballroom, and Marcia Gordon, taught by Robert Farr had the top slot among the Dance Masters. All three Category winners are pupils at the Fifth Avenue studio co-managed by Buddy Stewart and Richard Routh.

The climax of the event, of course, was the presentation of the Gold, Silver and Bronze Medals by Arthur Herold, Vice President of the Dale organization. The Schneider sisters, Ethel & Jeanette, students of Nick Parnell at Seventh Avenue became Gold Medalists, as did Martin Daly, also of Seventh Avenue, whose teacher is June La Berta.

Silver Medals went to Albert Cabal of Camden, teacher Maria Lopez; Julia Fantasia, 7th Ave.; teacher, Nick Parnell; Marcia Gordon, 5th Ave., teacher, Robert Farr; Vernon Huppert, Camden, teacher, Ann Scott; Jacob Lorenz, Jersey City, teacher, Nancy Reid.

Winning Bronze Medals were Seymour Beckerman, Brooklyn; Lola Dalzelle, 7th Ave.; Gloria Di Fabio, Newark; S. Reynolds Divine, Flushing; Beatrice Dreeben, Jamaica; Alfred Fernandez, 5th Ave.; Joan Jesson, Flushing; Mary Londrigen, 7th Ave.; Frank MacDonald, Newark; John Miske, 5th Ave.; Lois Mohn, Newark; Ina Pelkonen, 5th Ave.; Edna Quigley, Camden; Toni Real, Jamaica; Alfreda Roberts, Jersey City; Michael Ruane, 7th Ave.; Raymond Sasson, Jersey City; Alex Weinfield, Brooklyn; Lillian West, Chicago.

An exhibition by the medal winners closed out the program which was described by Arthur Herold as one of the more successful medal balls the studio has held. *B.W.*

CONTEST WINNERS

BALLROOM, WOMEN: Foxtrot: 1st, Claire Nolan, 2nd, Mrs. Philip Nolan; 3rd, Mrs. Arthur Nightingale. Waltz: 1st, Mary Craig; 2nd, Lillian West. Tango: 1st, Mrs. George Blount; 2nd, Lillian West. Cha Cha: 1st, Lillian West; 2nd, Mrs. Richard Ferris. **MEN:** Foxtrot: 1st, J. Spenser Baum; 2nd, George Blount; 3rd, Anthony Conti. Waltz: Ted Koleta; 2nd, Paul Mejia; 3rd, Harry Hagen. Tango: 1st, Ralph Bjerke; 2nd, Richard Ferris. Cha Cha: 1st, John Scandarito; 2nd, Michael Flamen; 3rd, Philip Garber. **ADVANCED BALLROOM, WOMEN:** Foxtrot: 1st, Ethel Stockton; 2nd, Camilla Bohlen; 3rd, Florence Englehart; Waltz: 1st, Ethel Stockton; 2nd, Florence Englehart; 3rd, Mrs. John Bruce. Tango: 1st, Ethel Stockton; 2nd, Sarrae C. Ade; 3rd, Camilla Bohlen. Cha Cha: 1st, Ethel Stockton; 2nd, Camilla Bohlen. **MEN:** Foxtrot: 1st, Jerry Stephenatos; 2nd, Irving Peckler; 3rd, Dr. John Bruce. Waltz: 1st, Irving Peckler. Tango (No men entered) Cha Cha: 1st, Dr. John Bruce. **DANCE MASTERS, WOMEN:** Merengue: 1st, Marcia Gordon; 2nd, Marie Bongiorno; 3rd, Helen Silverman. Mambo: 1st, Joy Leitch; 2nd, Marcia Gordon; 3rd, Helen Silverman. Tango: 1st, Marcia Gordon; 2nd, Ethel Pultz; 3rd, Helen Silverman. Viennese Waltz: 1st, Marcia Gordon; 2nd, Joy Leitch; 3rd, Helen Silverman. Swing: 1st, Helen Silverman; 2nd, Ethel Pultz; 3rd, Hilda Rabenbauer. **MEN:** (Men entered only in Swing) 1st, Irving Peckler.

Chicago student Lillian West (left) receives Bronze Medal and congrats from teacher Paul Robbins (center) and Arthur Herold, Dale VP.



PACHANGA AT THE CARAVANA



Wednesday night demonstration session is led by Caravana regulars Toni Gail and Gene Ortiz.



Charlie Palmieri, whose appearances at the club are format for Alegre recording "Pachanga at the Caravana," reviewed this issue by Bob Bagar.

In recent months, the Bronx has emerged as a new stomping ground for the Latin dancer and musician in New York. Among the reasons for this increased prominence are Gil & Sonny Merced and Federico Pagani. When these three young men first got together all they had was a hulk of a building and a good idea. The building was the old Bronx Opera House; the idea, to provide a home for Latin music and dance. In April, 1959, after months of work and planning and an investment of over fifty thousand dollars, the building had become a spacious and beautiful ballroom-cabaret, and the idea had become the Caravana Club.

One gets the feeling that the three boys built the place with their own hands. In describing their ballroom, they show a familiarity with details of wiring, construction, and painting that is rare in owner-operators. And the opening of the doors did not mean an end to their labors. They have been working steadily to improve the decor, the service, and when last seen by this reporter, were perched on ladders mounting pipes for the new air-conditioner.

The Merced brothers' association with Latin music began when they operated an advertising agency in the Bronx servicing the Spanish language needs of the Madison Avenue fraternity plus their own accounts. Many of their own clients were Latin bands and record companies. With the agency business under control and running smoothly, the Merceds began looking around for new worlds to conquer. They teamed up with Federico Pagani, a promotion minded go-getter who was at that time associated with the famous Palladium Ballroom. Guided by these three alert and aggressive personalities, the Caravana Club almost immediately became an important center of Latin music and dance.

The club began moving early in its career to promote the Latin beat. In February, 1961, a team of six dancers, *Los Pachangueros*, was formed from the club's regular patrons. Sponsored by the Caravana management, the team has been booked into night clubs on Long Island and the Bronx and special performances in theatres.

A regular Wednesday night feature this past

season was the appearance of locally known dancers in demonstrations of new styling and patterns. The demonstrations were of new steps that were catching on generally or of innovations created by the teachers themselves. These sessions were led by Ralph Lew, Toni Gail, Gene Ortiz and various members of *Los Pachangueros*. This program has been discontinued for the summer while the club is operating only week-ends, but will be started again in the fall.

The upsurge of Pachanga was nicely timed for the three operators of the Caravana Club. As early as October 1960, Johnny Pacheco, Charley Palmieri and others were making the new music and the club's patrons were doing the new dance. At that time many groups were playing Charanga music when they appeared at the Caravana, and switching to more conventional instrumentation for other dates.

By providing a showcase for these bands and a place for dancers to work with the new rhythm, the club made a signal contribution to the development of Charanga and Pachanga

in New York. It was on an invitation from Federico Pagani that Albert Santiago of Alegre Records came to the club to hear a young flutist named Johnny Pacheco. Pacheco was subsequently signed by Alegre and now leads one of the more successful Charanga groups in the nation. Pagani has seen to it that talented musicians were heard by the people who could help them.

Musicians at the club report that the new dance craze has revived the public's interest in live music. Chombo, a violinist who had abandoned the instrument in favor of the more commercial saxophone, has since taken his violin down from the attic and is happily at work with the Pacheco group. He is just one of many violinists who are pleasantly surprised to find themselves suddenly in demand.

If their past activity is any criterion, and it probably is, we can expect to be hearing more from the Merced brothers. Young and aggressive, Gil and Sonny don't like to stand still and consider a challenge the normal situation.

B.W.

"Los Pachangueros," club-sponsored exhibition team, performs in Bronx and Long Island night clubs.





200 Woodruff Sixth Graders perform eight steps in Waltz, Foxtrot, Cha Cha, Samba, Rumba and Swing at the Peninsula Cotillion Ball, Menlo Park.

Sally McDonald & Dennis Casabonne put the cap on their Cha Cha during final dress rehearsal for Blankenship Ball.



SWINGING COVER KIDS

Graduation from high school signals the end of 6-year association with Imogene Woodruff (center) for (l. to r.) Jane Drummond, Chuck McNally, Dennis Casabonne, and Sally McDonald. Next step, college.



Soloists (l. to r.) Sally McDonald, Dennis Cassabonne, Carol Olsen, & Lew Dougherty prepare high-style Swing for end-of-season show.

Swinging in the spotlight on this month's cover are Andy Beu and Bonnie McClung, 12-year-old pupils of Imogene Woodruff in Woodside, California. The dramatic action shot, taken by Ted Streshinsky, was made as they rehearsed for a guest appearance at Gladys Blankenship's Medal Ball in Berkeley. Miss Woodruff reports with pride that both are outstanding in their school work, as well as being two of the more promising of her studio's young dancers. They shine in a wide range of rhythms, from Swing and Cha Cha to Quickstep. In Miss Woodruff's own end-of-the-season Peninsula Cotillion Ball, held in Menlo Park, Bonnie and Andy led a group of 80 dancers in a show-stopping Charleston.

Woodruff pupils really get around in the San Francisco Bay area. A demonstration group of her pre-teen and teen-agers has been seen in a number of shows for organizations like Libby and IBM, and for clubs and civic groups. At the Hawaii DMA convention Miss Woodruff taught her speciality — Swing.



Waltz & Foxtrot Combinations for 7th Graders

The descriptions of Waltz & Foxtrot combinations for young dancers which was begun in the June issue offered examples of figures suitable for Sixth Graders. Picking up the thread, Waltz and Foxtrot combinations for Seventh Grade pupils appear below. *H.W.R.*

Seventh Graders Waltz Combinations

Gentleman's part described; lady does counterpart. Closed position unless otherwise indicated.

Steps Mus. Ct. Ms.

FIGURE I

Forward Waltz:

1	LF fwd	1	
2	RF follow through, step swd rt	2	
3	LF close to RF	3	1
4,5,6	Fwd Waltz beg RF, turning slightly to rt on steps 5 & 6 (side close) to face Diagonally to Wall in Outside Left Pos.	1,2,3	2
7	LF fwd in OLPos	1	
8	RF swd, turning lt slightly		
9	LF close to RF to face Diagonally to Center in ORPos	3	3
10	RF fwd in ORPos	1	
11	LF swd, turning slightly rt to face LOD	2	
12	RF close to LF	3	4

Left Turn as follows:

13,14,15	Beg LF, Fwd Waltz turning ¼ lt	1,2,3	5
16,17,18	Beg RF, Bwd Waltz turning ¼ lt	1,2,3	6
19,20,21	Beg LF, Fwd Waltz turning ¼ lt	1,2,3	7
22,23,24	Beg RF, Bwd Waltz turning ¼ lt	1,2,3	8

FIGURE II

1,2,3	Same as 1,2,3 of FIG I	1,2,3	1
4,5,6	Same as 4,5,6 of FIG I	1,2,3	2
7,8	Same as 7,8 of FIG I	1,2	
9	LF close to RF to face LOD	3	3
10	RF cross front of LF (Lady LF cross front of RF)	1	
11	LF swd	2	
12	RF close to LF	3	4

Right Turn as follows:

13,14,15	Beg LF, Bwd Waltz turning ¼ rt	1,2,3	5
16,17,18	Beg RF, Fwd Waltz turning ¼ rt	1,2,3	6
19,20,21	Beg LF, Bwd Waltz turning ¼ rt	1,2,3	7
22,23,24	Beg RF, Fwd Waltz turning ¼ rt	1,2,3	8

FIGURE III

1,2,3	Same as 1,2,3, of FIG I and FIG II	1,2,3	1
4,5,6	Same as 4,5,6 of FIG I and FIG II	1,2,3	2
7,8,9	Same as 7,8,9 of FIG II	1,2,3	3
10,11,12	Bwd Waltz beg RF	1,2,3	4
Left Turn as follows:			
13,14,15	Same as 13,14,15 of FIG I	1,2,3	5
16,17,18	Same as 16,17,18 of FIG I	1,2,3	6
19,20,21	Same as 19,20,21 of FIG I	1,2,3	7
22,23,24	Same as 22,23,24 of FIG I	1,2,3	8

FIGURE IV

1,2,3	Fwd Waltz beg LF	1,2,3	1
4,5,6	Fwd Waltz beg RF, leading partner to Promenade Position	1,2,3	2
Balance fwd:			
7	LF fwd	1	
8	RF close to LF without releasing weight from LF, Rise slightly on balls of both feet	2	
9	Lower, replacing entire weight on LF	3	3
Balance bwd:			
10	RF bwd	1	
11	LF close to RF without releasing weight from RF, Rise slightly on balls of both feet	2	
12	Lower, replacing entire weight on RF	3	4
Right Turn as follows:			
13-24	Same as steps 13-24 of FIG II		
	Bring partner to Closed Position on step 13	5-8	

Seventh Graders Foxtrot Combinations

Gentleman's part described; lady does counterpart. Closed Position unless otherwise indicated.

Steps Mus. Ct.

FIGURE I

1	LF fwd	S	1-2
2	RF fwd	S	3-4
3	LF swd	Q	1
4	RF close to LF	Q	2
5	LF bwd	S	3-4
6	RF fwd	S	1-2
7	LF fwd	S	3-4
8	RF swd	Q	1
9	LF close to RF	Q	2
10	RF fwd	S	3-4

Left Turn as follows:

11	LF fwd, turning ¼ lt	S	1-2
----	----------------------	---	-----

12	RF follow through-step swd rt	Q	3
13	LF close to RF	Q	4
14	RF bwd, turning ¼ lt	S	1-2
15	LF follow through-step swd lt	Q	3
16	RF close to LF	Q	4
17,18,19	Same as 11,12,13	SQQ	1-2,3,4
20,21,22	Same as 14,15,16	SQQ	1-2,3,4

FIGURE II

1	LF fwd	S	1-2
2	RF fwd	S	3-4
3	LF swd (small step)	Q	1
4	RF close to LF	Q	2
5	LF fwd	S	3-4
6	RF fwd	S	1-2
7	LF swd (small step)	Q	3
8	RF close to LF	Q	4
9	LF fwd	S	1-2
10	RF fwd	S	3-4

Right Turn as follows:

11	LF bwd, turning ¼ rt	S	1-2
12	RF follow through-step swd rt	Q	3
13	LF close to RF	Q	4
14	RF fwd, turning ¼ rt	S	1-2
15	LF follow through-step swd lt	Q	3
16	RF close to LF	Q	4
17,18,19	Same as 11,12,13	SQQ	1-2,3,4
20,21,22	Same as 14,15,16	SQQ	1-2,3,4

FIGURE III

1	LF fwd	S	1-2
2	RF fwd, turning ¼ rt, to face out	S	3-4
3	LF swd	Q	1
4	RF close to LF	Q	2
5	LF swd	S	3-4
6	RF cross through in front of LF (Lady's LF cross in front of RF)	S	1-2
7	LF swd	Q	3
8	RF close to LF	Q	4
9	LF fwd, turning ¼ lt to face LOD	S	1-2
10	RF bwd	S	3-4
11-20	Repeat the above 4 measures.		

FIGURE IV

1	LF fwd	Q	1
2	RF fwd	Q	2
3	LF fwd	S	3-4
4	RF fwd	Q	1
5	LF fwd	Q	2
6	RF fwd	S	3-4
7	LF swd	Q	1
8	RF close to LF	Q	2
9	LF fwd	S	3-4
10	RF swd	Q	1
11	LF close to RF	Q	2
12	RF bwd	S	3-4
13-24	Repeat the above 4 measures.		

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CRASH PROGRAM AT THE "Y"

On May 24th, at the YMCA's William Sloane House, Ninth Avenue and 34th Street New York City, the finals of a dance contest were held. Connie Ruiz and Eduardo Bermudez were declared the winners and given trophies. That's the story of the contest. But Sloane House is no ordinary YMCA and this was not the usual sort of dance contest. Which brings us to the story behind the story.

If the United States is the world's department store, then New York is certainly its revolving door. Visitors from across the nation and from obscure corners of the globe come here to work, study, visit or kill time before moving on.

Sloane House is especially designed to serve this clientele on the move, but meeting the physical needs of rooms, meals and laundry is one thing; recreation geared to transients is another. And trying to organize a coherent dance program including classes and contests borders on the quixotic. Program Secretary Janelle Kleinschmidt, apparently unaware that her job is impossible, has arranged these activities on a basis ideally suited to the Sloane House's fly-away patrons.

Core of the program consists of the regular Wednesday, Friday and Saturday night dances. These are admission-free to residents of the house however transitory they may be, with Saturday nights limited to servicemen. A separate committee for each night attends to the details.

A vital asset to the committees, is the corps of 250 hostesses. These girls, volunteers ranging in age from 18 to 30, assist the committees in decorating the ballroom, preparing refreshments, and most important of all, by serving as dance partners for the men stopping there.

Many of these are not only in New York for the first time but are also new to the U.S. and unfamiliar with our strange customs. This situation was dramatized at a recent dance when Miss Kleinschmidt noticed a boy who was watching the dancers intently, but made no move to dance himself. When she asked him if he wouldn't like to dance with one of the hostesses, he answered, "Yes, I would, but — don't I have to ask their mothers?"

For one hour before the Friday dances, classes in ballroom dancing are given by Rita Hoffman who has been at it now for over five years. Keeping these classes basic enough so that new students are not left in the dust, while maintaining the interest of students attending for several weeks, demands a resourceful teacher. Miss Hoffman, a free-lancer accustomed to working under "conditions," has several devices in her kit bag to meet this dilemma. One of these is using the more advanced students as assistant teachers. These boys, she reports, delight in explaining and demonstrating material covered previously for the benefit of the first-timers.



1961 Contest winners, Eduardo Bermudez and Connie Ruiz

Again those hostesses prove their usefulness serving as partners for the students and helping Miss Hoffman with the demonstrations. This gives the students a chance to practice with a real female partner and at the same time keeps the male minds on the material at hand. It's also an effective preliminary ice-breaker for the dance which is held immediately after the class.

In 1956 Sloane House initiated a series of yearly contests. Janelle Keinschmidt and Rita Hoffman have overcome some unique obstacles in making this a meaningful part of the dance activities.

Organizing a contest, never simple under any circumstances, is further complicated for Miss Hoffman by featuring contestants whose future whereabouts is indeterminate. Speed is of the essence if the contest is to be completed before a good percentage of the competitors have vanished. The most recent one began eliminations on May 17, held the semifinals on the 19th and finished up on May 24th.

This need for speed is not the only sticky wicket encountered in running a contest at Sloane House. Many of the sixteen contestants had never laid eyes on their partners before the first night of eliminations. These newcomers who had not been exposed to Miss Hoffman's classes, found themselves competing with

Rita Hoffman



veterans of two or three weeks. Another divergence is the backgrounds of the entrants which range from Midwest USA, to Oriental, Mid-East and Caribbean. Standards of judging dancing must be tailored to allow for these dissimilarities.

Rita Hoffman's approach to dancing, perhaps as a result of her own varied career as a teacher, is unusually flexible. Prime consideration was given to the instinctive and spontaneous aspects of ballroom dancing. For purposes of scoring these were labelled, *Variety, Continuity, Posture, Animation, Rhythm*, and a very important intangible called *Elan Vital*. Only the barest minimum of technical proficiency was required. The dancer's feeling for rhythm and his interpretation of the music were considered more important than the execution of complex floor patterns. Miss Hoffman feels that these factors are basic to the idea of dancing and are not dependent on formal training in technique and styling.

Typical of the dancers at Sloane House, are the winners of this year's contest, Connie Ruiz and Eduardo Bermudez, who did a Cha Cha. Connie was born in Puerto Rico 20 years ago, and came to the States at age 2. She is employed as a secretary with an export-import firm and serves as hostess Saturday nights at the Y.

Eduardo came from Peru to the U.S. seven years ago and served five of them in the Air Force. Although he has had no training he has done some Mambo exhibitions in Colorado night clubs while in service. He is now an artist in the research department of a merchandising corporation and plans to study at Cooper Union School of Design.

Judges for this year's event were John Doll, Dorothy Hajek, and Dolphe Sloan, volunteer workers with backgrounds in ballroom dancing.

Less typical, but still within the scope of Sloane House, are the winners of the 1960 competition, a Japanese boy and a Scottish girl who did the Cha Cha. This meeting of the proverbial twain at Sloane House illustrates the purpose of this YMCA, to make a visitor, whether from Kansas or Korea, feel he is not so far from home after all. B.W.

SPOT NEWS

Fire companies of five towns were called into action to fight a blaze that destroyed the Nutting's-on-the-Charles Ballroom in Waltham, Mass., June 18. Built 68 years ago, the famous ballroom extended 250 feet over the Charles River and was a summertime mecca for young couples. Rudy Vallee, the Dorsey Brothers, Paul Whiteman & Guy Lombardo are among the popular music giants who have appeared there. For the last two and a half years the building has been a warehouse.

MIXERS OF THE MONTH

(From Clendenen's *Quadrille Book and Guide to Etiquette*, published in 1899)

Seat a lady in center of the hall, and as each couple pass her they toss her a flower; if lady tossing same fails to throw flower in her lap, she is to take her place, and flower girl dances with her partner.

Six couples up and dance; at signal, the six gentlemen retire to a saw horse; saw piece of wood, and the one sawing the block in two first waltzes with choice of partners; the last must clean out the muss while leader dances with lady.

Ten couples up and dance; at signal, gentlemen retire to one corner; ladies are given fishing rods baited with candy; gentlemen try to catch it in their teeth, dancing with same lady holding the rod.

The following figure will be found good for a dancing class. All up; one extra gentleman; all dance; leader signal, all change partners quickly; one will be left each time.

CHARGE OF THE LIGHT BRIGADE

Couples up; signal, each lady selects another lady each gentleman selects another gentleman; and the ladies form circle in center of room, the gentlemen form circle outside of ladies, the gentlemen raise their hands, the ladies stepping back under the upraised hands which should be lowered, forming what is known as a basket; the basket thus formed should be divided in halves, each half retiring; one to the head and the other to the foot of the room, taking as partners the gentleman opposite them.

ETIQUETTE FOR BALL-ROOM

There are some people who attend the fashionable balls of today, who express contempt for the little requirements of behavior known under the title of etiquette. The conduct of parties attending a ball should be governed by such rules as shall insure the entire company an evening of pleasure.

Avoid slang phrases.

Dancing is a subject too much abused by the thoughtless acquirement of bad habits.

Do not dance with your hat or bonnet on, leave them in the dressing room.

A lady should never promenade the ball-room alone, nor enter it unaccompanied.

The ladies' dressing-room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven.

It is very impolite and insulting to gallop around or inside of other sets while dancing quadrilles.

ETIQUETTE FOR THE STREET

A gentleman should raise his hat with the hand furthest from the lady he meets, do not pull the hat down so as to cover the face.

Never detain a lady you meet. If you wish to converse with her, turn and walk in the direction she is going.

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Some of the notables at Santa Monica event (L to R): Laurie Haile, John & Jill Morton (scrutineers), Myra Cane, Australians Kevin & Shirley Gibson, KABC-TV's "Let's Dance" star Al Jarvis (with a new beard), 1st place winners Jon Gatyas & Carol Kendrick, organizer John March, Ann Costa, Jim Cane.



Shirley & Kevin Gibson, champions from Melbourne, repeated their London and New York successes in appearance at Santa Monica Bowl Trophy competition. Writes organizer John March: "In my opinion, which was shared by many others, this couple could out-dance any Ballroom couple, including all of the English dancers."

**SANTA MONICA
BOWL TROPHY
COMPETITION**

There was a big turnout of ballroom dance
VIP's of the Los Angeles region at the May
28 Santa Monica Bowl Trophy Competition,
organized by John March at his International
Dance Academy in Santa Monica. A potent
added attraction was a floor show demon-
stration by the Australian couple, Kevin & Shirley
Gibson, who stopped in Southern California
enroute home to Melbourne from the World
Championships in London. As had been the
case in England and New York, the Gibsons
received a rousing ovation for their perfor-
mance of the "standard four" dances. In ad-
dition, they served as judges for the "Bowl"
event.

The competition was in Waltz, Foxtrot and
Quickstep. First place went to Jon Gatyas &
Carol Kendrick, with Dick Steinkolk & Betty
Ohs second, and Dr. Clyde Creech & Lorraine
Harvey third.

Next on March's schedule is an Alex Moore
Trophy competition.

BOBBY VINTON (cont'd from p. 3)

one reason is that they are thoroughly accus-
tomed to dancing to records — one right after
the other. The same tunes, when they're not
coming out of a speaker, don't seem to set
them off as quickly. Playing dance selections
in "sets" is something most of them never
heard of. At a prom Vinton is likely to be
asked, "How come you have those *intermis-*
sions?"

In fact, the typical youth he encounters
is so record-conscious that he will phrase his
request for a number by saying, "Will you
play *Blue Moon* for your next record?" On

his tours he is impressed again and again by
the fact that most members of his young
audiences are dancing to live music for the
first time in their lives.

Vinton takes a dim view of the effect upon
teen-agers of the propaganda about "the great
days of Big Bands coming back." The Big
Band Era is something they've heard their
mothers and fathers rave about. They've heard
fond reminiscences about Guy Lombardo, Sam-
my Kaye, Lawrence Welk. Is *that* what's com-
ing back? No thanks. In the teen-agers' size-
up, there's nothing so square as a parent.

Despite all the talk one hears about the influence of Dick Clark's *American Bandstand*, it isn't TV that is affecting the musical taste of the young so much as radio. Those transistors go with them everywhere so that they won't miss one disc spun by their favorite disc jockeys.

Nowadays, in order to tour a band for the school-age groups, one has to present, not a pure dance music outfit, but a "show band" — that is, a group containing a number of musicians who can double as entertainers. The "show" has come to be expected.

Vinton feels that the "record hops" with which many ballrooms have been attempting to attract teen-agers were a mistake in the first place, and are now dying out. The youngsters can so easily set up their own spots for dancing to records. It is no longer enough of a draw to have on hand a well-known deejay and an occasional guest appearance of a famous recording artist. The youngsters have been over-supplied with these "in person" bits.

Although he would welcome a faster pace in the development of their dance music appreciation, Vinton is a fan of his young fans. He recalls being closed in on at the stage door of the Brooklyn Paramount, after appearing in a Rock 'n' Roll show. A group of autograph hounds told him they had always liked such-and-such a Rock 'n' Roll singer, but they said he was so much better with Bobby's music behind him. Smiling and thanking them he thought to himself, "Now I realize that — but how come you know it?"

So there's hope. Cha Cha Cha. D.D.

IN THE NEWS



Sammy Leckie, formerly of Ireland and England, holder of many championships, has been especially popular in his teaching of Int'l Style in the USA. His current HQ is Sweet's Ballroom, Oakland, Calif. He is on faculty of Dance Teachers' Club of Boston convention, Aug. 27-31. Photo above was taken earlier this year at DEA in NYC.

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SPOT NEWS

ARTHUR MURRAY STRIKES BACK

The Arthur Murray Studios made the headlines last month with stories of a law suit in Cleveland. Later accounts of the suit reported a new twist in the proceedings.

The plaintiff, Miss Hazel Tipton is a 36-year-old typist who earns \$300 a month and had signed a life contract with the studio to the tune of \$15,000. She charges that she was "danced, talked, flattered" out of the money and is suing for its return and an additional \$25,000 in damages. Miss Tipton describes herself as living "a lonely kind of life" and accuses the studio of preying on unwary, naive, and lonely women unaccustomed to the attentions of suave young men.

What makes this case different is that the studio has threatened a counter suit. Manager, Sam Costello revealed that Miss Tipton could have cancelled her contract without cause anytime within 30 days, and that she had been an officer of two dance studios operated by her former teacher at Murray's. Costello charges she provided him with at least \$2,000 to operate the studios which have since gone out of business.

MIDWEST BALLROOM NOTES

Chicago's Aragon Ballroom, as part of its 35th anniversary celebration, held a fabulously beautiful Waltz contest, with music by Wayne King and his band. 1st place went to Muriel Aramburu & Wally Kesler, Warren & Loretta Fuller were 2nd, Ann Cassara & Tom Hoy were 3rd. An innovation was placing the judges, whose names were not announced in advance, inconspicuously in the audience. The Waltz King himself gave out the trophies. Bands coming along in the anniversary festival include those of Ted Weems, Les Brown, Chuck Foster & Art Mooney.

The Young People's Contest held by Dance Masters of Michigan in Detroit, organized by Florence Young & Joe Cornell was excellently planned and a big success. Winning couples are entitled to compete in the event at DMA's national convention in Philadelphia, against winners from DMA's NYC and New England Chapters. Your reporter enjoyed serving as one of the judges in Detroit.

Frances Wadsworth's School of Dance in Detroit begins its ballroom program for youngsters with Rock 'n' Roll, following it up with Cha Cha. Miss Wadsworth feels that is where their initial interest lies, and that it doesn't hamper later transition to "smooth" dancing later in the curriculum. LOUISE EGE

ALEX MOORE RETURNS IN '62

It has been announced that Alex Moore, Chairman of the Ballroom Branch of the Imperial Society of Teachers of Dancing, will return to North America in March and April, 1962, to teach, give ISTD medal tests and professional exams. Meantime, the ISTD has sent us the following list of those who passed professional tests given by Mr. Moore this spring:

FELLOW:

Avril Burgess, NYC, (Commended)

MEMBER:

Terry Dennis Blanchard, Toronto
 Virginia Grosse, Dobbs Ferry, N.Y. (Commended)
 Alice Mary Nowicki, Bronx, N.Y.
 John Bradley Sheppard, NYC (Honors)
 Don Byrnes, Brooklyn, N.Y.
 Charlton Bradshaw, Bayside, N.Y. (Commended)
 Alice Swanson, Brooklyn, N.Y.
 Charles Karter, NYC (Honors)
 John Monte, NYC (Commended)
 Marie Mason, Brooklyn, N.Y. (Commended)
 Martinus Willem Hendrik Flipse, Los Angeles
 Gustav Jeno Varga, San Francisco (Commended)
 Joaquin Lopez, Corte Madera, Calif. (Commended)
 Teddy Lee, San Francisco (Commended)
 Kitty Lee, San Francisco
 Arthur Burton, Sausalito, Calif.

ASSOCIATE:

Klaus Emig, Toronto
 Lillian Gillespie, Toronto
 Jean Mather, Dartmouth, N.S. (Commended)
 Harold Mather, Dartmouth, N.S. (Commended)
 Irma Buchta, Halifax, N.S.
 John A. Devlin, NYC (Commended)
 Paul Timmons, NYC
 Albert Butler, NYC
 Yvonne Estes, NYC
 Bobbie Zwart Laurence, NYC (Commended)
 Thomas Kallard, Brooklyn, N.Y.
 Eugene C. Montgomery, NYC
 Renee Montgomery, NYC
 Dagmar Jarvel, NYC
 John King, Albuquerque, New Mexico
 Michael Dee Haley, Albuquerque, N.M.
 Mary Helen Baxter, Albuquerque, N.M.
 Leonard Wells, Long Beach, Calif.
 Catherine Davis, Artesia, Calif. (Highly Commended)
 Frederick Frank Sexton, Los Angeles
 John Morton, Hollywood
 Jill Morton, Hollywood
 Stella Challinor, Fresno, Calif.
 James Cullip, Hollywood
 Frances Richards, San Francisco



La Prensa photo by Frankie Camacho

EL REY Y LA REINA DE LA PACHANGA: Hector Rentas and Zulma Bosas of the Bronx were named King and Queen of the Pachanga at a July 9 contest at Manhattan Center, NYC. The competition, organized by La Prensa, NYC Spanish language daily, drew "pachangueros" from all parts of the city. Four top bands provided music for the event, Charlie Palmieri, Johnny Pacheco, Joe Valle and Belisario Lopez. Winners, sponsored by El Casino de Puerto Rico, were presented with a trophy by La Prensa and radio station WHOM.

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HAWAII (cont'd from p. 9)

beach for all nine of his Cotillion Clubs — over a thousand teen-agers. The climax was provided by a full Marine Air Corps show, complete with simulated dive-bomb attacks, parachuters and formation jet flying! How many graduating dance classes can boast of a party like that!

As Dan Wallace is an example of an excellent "independent" teacher, the Arthur Murray studio in Waikiki provides a good example of a well-operated chain studio. Well-respected in the city, the studio was first opened immediately after the war by Miss Peg Johnson. Fifteen years later and now Mrs. Thomas Watt, Peg has again stepped in to help and once more is managing the studio. The staff, composed of both local and Mainland people, is young, sincere and conscientious in their work. They recently had their first Gold Medal student but next season promises the attainment of this standard by several more students. A good many people walked off sunny Kalakaua Ave. into the cool and elegant reception room to receive friendly and expert instruction with a great deal of the "aloha" which is felt everywhere in this Port of Paradise.

One of the most outstanding aspects of the dance here is the prevalence and enthusiasm of dance clubs. The first of these was organized about six years ago by the Board of Parks and Recreation in Aiea, a small community about ten miles out of Honolulu. Since then, the Board's operation has moved into the city under the name of Hawaii Dance Association with Eugene Ichinose (see BRDM Dec. '60, Apr. '61) as president. However, the Aiea Club also continues to function very actively, run and sponsored by its members, including many from the metropolitan area. It has also given birth to a centrally located club called Hawaii Chinese Dance Circle. Honolulu teacher, Harry Kanada, has his own club called *Daneros* from which an associated group, the *Twilighters*, developed. The purpose of these clubs is multiple: to further good dancing in the state, to provide an opportunity for learning and practicing new material, and to make possible the meeting and gathering of people with a similar interest in dancing. Each club has a monthly dance, most of them open to the members of the other clubs, which provides an opportunity to dance on a large floor to a band of their choosing, every week. The YBA (Young Buddhists' Association) provides the space for many of the club dances and is the only really large, good floor available in the city. Honolulu could make very good use of a large public ballroom and there is hope that someone may invest in such a project in the near future.

The very newest of the dance clubs, formed by members from several of the other clubs, is the Hawaii International Ballroom Club. Numbering among its charter members the best non-professional dancers in the city, it's express aim is to push the development and

popularity of International Style dancing in the Islands. International Style is new here but has many willing and eager advocates. Another of the hopes of the new club is the start of an annual State-wide competition that would encompass both teen-age and adult categories.

The president of this ambitious group is a prime example of the enthusiastic non-professionals who make this kind of dance activity possible. Gilbert Ortiz divides his leisure time between hunting fierce wild boars and bulls on the mountain ranges of the "Big Island" of Hawaii, spearing man-eating sharks, and twinkle-toeing through a sharp Cha-Cha, Charleston or Peabody. His favorite partner is his daughter, Paula, with whom he has performed many times on television, in Army shows, and at dance club affairs. Paula did her first ballroom exhibition with Gilbert when she was six years old. Now, well over a hundred exhibitions later and fourteen years old, Paula is a tall, graceful, self-possessed young lady whose face could very well grace a Hawaii travel poster. Gilbert has also actively served as vice president of the Aiea Club for the past five years.

Our island state is justly famous for many things of beauty and grace. Far from the least of these are its people and its dancers. Whenever you want a good partner for the evening, drop over, there's always a warm welcome waiting! ALOHA! END



Ricky Dove, Barbara Priest & Imants Lane (L to R) get in some Int'l Style practice at the Phil Osterhouse Dance School in Grand Rapids, Mich. Dove, a Star Ball finalist in England, now teaches for Osterhouse and in his own studio in London, Ont. Imants is Mgr. of the Osterhouse Ballroom Dept.

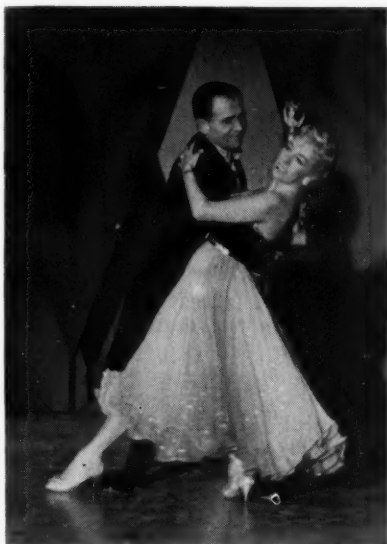
OFF-BEAT News and Views of

DANCE RECORDS

BY BOB BAGAR

Montilla Records sends to our shores dance music recorded in Spain including not only the traditional Jotas, Paso Dobles, and Flamenco music of that country, but also scintillating Cha Chas, Tangos, and other Latin American dance favorites.

Distribution of the Montilla label is now nationwide and the emphasis is on Spain's song and dance. Fernando Montilla travels to



On the set for KABC-TV's "Let's Dance" show in Los Angeles, Laure Haile does a demonstration with host Al Jarvis.

Spain several times a year. He employs the finest musicians and modern recording equipment.

Cha Cha Cha, Tinaro and his Orchestra, Montilla FM 164 (FM denotes stereo).

Tinaro is scornful of all that is dull; when he takes charge things move and the pace is always brisk. He presents here pieces not included in most Latin recordings that we can think of. They have not worn out their welcome and strike the listener forcefully.

Tani, a spirited Cha Cha, lighthearted and tuneful, is sung by a male chorus that seems to really enjoy its work. A lively rhythmic beat in medium fast tempo holds out a tempting invitation to dance. Two coordinating trumpets play melody with a Spanish flavor recalling the trumpet style of Paso Doble.

Mulata, medium fast Cha Cha which we characterize as above the reach of the beginner having no clear cut punctuation of the Cha Cha beat to steady him. But it is well worth exploring by those who are more advanced. The melody is a pert one and well played.

Me Pisaste Un Pie is the most appealing of the several Cha Chas. It is easy to dance to (medium tempo) and Tinaro's clever arrangement brings out the gaiety of its melody. The rhythm supports the flights of flute and trumpet.

The album also includes Chuas, Merecumbes, Rumbas, and Congas Guarachas, authentic Cuban music delivered with verve and consideration for dancing. We can equally recommend another Tinaro LP in the Montilla catalog, *Fire, Fire, Cha, Cha, Cha*, FM 165. Tinaro's treatment is adroit. The disc features a varied selection of Latin rhythms with Cha Cha predominant.

Tangos in Dance Tempo, Orquesta Montilla, Montilla FM 97. Interest in this album of world famous Tangos partially derives from

its effort to return to the earliest style of Tango music. It offers the Tango played by the natives of the remote suburbs of Buenos Aires before the first World War. *Bandoneon* and violin predominate in Montilla's seasoned readings. Direction is by Rafael Ibarbia, a serious student of native style and origins of Tango. No one can quarrel with such an offering of Tango standards which have long since won world-wide acceptance. However, Mr. Ibarbia frees them from over-sentimentality in arrangements that are still romantic but possess strength and character. In just a few playings, the ear is won by his unfussy, down-to-earth style. Violins play with dignified gusto; the Tango phrases are clearly marked, and we find a sharp, clear statement of melody. The brevity and economy of his style brings out the true range of Tango feeling which is at once dramatic and romantic. *El Choclo*, *Jalousie*, *La Cumparsita*, *Carminito*, *A Media Luz*, are given here in their classic stateliness by the artful and sensitive Spanish pianist and arranger. Danceable tempos set the stage for many enjoyable hours of Tango.

Pachanga at the Caravana Club, (See article elsewhere in this issue) Charlie Palmieri and his Duboney Orchestra, Alegre LPA 804. Turn in confidence to the music of Charlie Palmieri and his companionable players — one of the first accepted Charanga Orchestras in the country. Teachers from many parts of the nation are adding their support to the large East coast following of the Duboney Orchestra.

Bronx, U.S.A. is the album's opener and effective it is! If anyone in the room is still sitting at its conclusion, call a doctor. Palmieri and company know their way around a Pachanga. Its driving, infectious rhythm, danceable tempos and Charanga instrumentation all recommend the album to teachers and students of dance. Pupils will derive a feeling for the dance in the company of the Duboney Orchestra's authoritative playing; much more



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so than if they are exposed to only the popularized Pachanga that is so frequently heard.

Mr. Palmieri admirably fills a variety of roles, composer, lyricist, arranger, pianist, and of course, conductor, in his initial Alegre effort.

Party Dancing Made Easy — Square Dances and Round Dances with Instructions, Slim Jackson and the Promenaders, Epic LN3773. For party fun, special occasions, or teaching square dance and mixers, add this to your collection. No matter how limited your background, the directions and glossary of square dance terms on the album back make everyone a potential instructor. Mr. Jackson gets plenty of musical mileage out of his promenaders and you're set for an evening of fun.

The New Julie La Rosa, Kapp KL 1245. There is no better Julie La Rosa than the "new" one that performs on this Kapp release. Julie has added polish and showmanship to his always present intensity of feeling. A sure fire hit for Julie and for Marion Evans whose artistry of arrangement makes the album useful to teachers of Foxtrot. *Now I Know, Some Days There Just Ain't No Fish, Bye Bye Blues*, among others in the album have the zing that makes you want to dance.

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SPOT NEWS

AROUND NEW YORK

The Mayfair Supper Dances, those attractive Saturday midnight dancing parties given at the end of the working week for theatre celebrities, are scheduled this season for Nov. 11, Dec. 9, Jan. 6, Feb. 10, Mar. 10 and April 7 — again in the Terrace Room of NYC's Hotel Plaza. Chairman is Charles Columbus, who is also regular host in the Plaza's Rendez-Vous Room.

Ted Steele, radio disc jockey and long-time host of TV ballroom dance programs has retired from the mikes to devote himself full time to being general manager of NYC radio station WINS.

WALTZ BOOK PUBLISHED

John Clancy, NYC dance teacher and author of *Standard American Foxtrot* has completed work on his latest book, *Standard American Waltz*. The new volume is scheduled for review in a forthcoming issue.

COLD WAR CHA CHA

Indonesia celebrated the 60th birthday of President Sukarno June 6 with a lawn party at the Embassy in Moscow. Highlight of the fracas was a Cha Cha exhibition by none other than Nikita Khrushchev. Mr. K. began with a Caucasian folk dance assisted by President Leonid Brezhnev who, cast as a girl, obligingly waved his handkerchief in the traditional gesture. Turning his hat around, the Premier mounted the podium to lead the band and sit in on bongos. When the band played



Ruth & Eddie Hanf of Toledo have published recordings and notes of their teachers' courses in work for children, teen-agers and adults.

the Indonesia is *Free Cha Cha Cha*, the volatile Russian "grabbed his partner," the overwhelmed Sukarno, and demonstrated his newly-acquired Latin American expertise. Is Castro offering free Cha Cha lessons with each ton of sugar bought at the regular price? An ironic touch to all this is that Sukarno had outlawed Cha Cha in his own country in an effort to promote Indonesian dances.

One hour behind schedule, the party broke and the two leaders rode off together to the cheers of the crowd. The "gayest party in Moscow in half a dozen years" was over and "a good time was had by all."

DESANDRO CONTESTS

Two ballrooms on Long Island are beginning to enjoy a good reputation among NYC dancers and have recently been brought to our attention: the Plattdeutsche Park Restaurant, Hempstead Turnpike in Franklin Square, and the Cypress Manor at 1710 Cornelia Street in Ridgewood.

These establishments will be the scenes of the Long Island Dance Festival sponsored by the Alex Desandro Studio. The Festival features three contests open to all amateurs, to be held July 29 at the Plattdeutsche, Aug. 5 also at the Plattdeutsche, and Aug. 11 at the Cypress Manor.

Mr. Desandro reports that the judges' names will be withheld until the beginning of each contest and that no one coaching a team entered will be among them. Results of the competition will be made public immediately after the contest and will be forwarded to the U.S. Ballroom Council. Professional entertainment and general dancing will be part of the programs.

From Manhattan, the Plattdeutsche is reached by taking the F train on the 6th Ave. subway, or the E train on the 8th Ave. to 169th

St. in Jamaica, thence by Hempstead bus to Franklin Square. By car, take the 59th St. Bridge, Queens Blvd. & Hempstead Turnpike. To get to the Cypress Manor take the 14th Street subway to Myrtle Ave., or, if driving, the Williamsburg Bridge, Broadway to Myrtle Ave. Go left on Myrtle to Cypress St.

IN THE MAILBOX

Dear Editor:

I have a request directed to dance orchestra leaders—

Your arrangements should not exceed three minutes. Pause for a few seconds so as to permit those who wish to leave the floor. Resume playing, but with a different tempo — and again stop before the end of three minutes.

Most dance records run from 2½ to 3 minutes. The average dancer becomes unduly tired by a longer selection. Some orchestras have non-stop arrangements lasting up to 15 minutes. That is too long. I believe that the leaders of such orchestras are not themselves good dancers.

The pause at the end of 3 minutes permits dancers to stop gracefully or change partners. Most dancers do not like to admit that they are tired, and a pause for a few seconds gives them a graceful "out."

I prefer a dance set made up as follows: 1) Foxtrot or swing for 3 minutes; 2) Waltz, for the same length of time; 3) Latin, for similar time. Fast and slow tempos should alternate. Even where there is co-called "continuous" music, the little pauses at the end of each selection should be observed and followed by change of tempo.

Dancing would be more enjoyable if orchestras were to follow these suggestions.

Walter D. Grant
Brooklyn, N. Y.

SHOP FROM YOUR ARMCHAIR

What a delightful day it is when one can walk into a newly discovered book store and find, all in one place, the books on ballroom technique and history that usually take weeks of searching to locate elsewhere! Sport Shelf, in New Rochelle, N.Y., has such an exclusive service and it's available to readers of *Ballroom Dance Magazine*. All one has to do is browse through a catalog that is obtainable by request. You'll find material on dance that ranges from pictorial manuals of ballroom dancing, to histories of ballroom dance, to special "how to" instruction books. The company also features another service — that of obtaining for you any current book on the subject of dance that you don't find listed in their catalog. And that means all other dance forms in addition to ballroom. Address: Dept. DM, Sport Shelf, P.O. Box 634, New Rochelle, N.Y.

WILLIAM COMO

The Case for HIGH Heels

*Noted Philadelphia Teacher
Advocates 2¾ Inch Heels
for Ballroom Dancing*

BY CATHARINE M. McVEIGH

Shall we start a little controversy?

I am partial to REALLY HIGH heels, and I feel it is wonderful that, after all the years we've been begging for one, we finally have a beautiful shoe with that REALLY HIGH heel (2¾") made especially for ballroom dancing! The design, which I happen to favor, is by Selva.

I never could, or wanted to, wear the shoe with the so-called sensibly-sized (1½") heel — they hurt. In them I feel as though I have fallen arches, and they do absolutely nothing to improve the appearance of the feet which, in teaching ballroom dance, are constantly on exhibit. But this beautiful shoe, in addition to being comfortable, light and so soft, offers



Selva's "Formal" shoe has 2¾" heel.

firm support. The strap which holds the heel of the shoe close to the foot permits unhampered freedom of movement because the foot is completely relaxed. No tensing of the muscles of the foot to keep the heel of the shoe from slipping.

This shoe also will "go with" the loveliest frocks — it doesn't seem out of place with graceful, flowing gowns. The lower-heeled shoe sometimes appears to me a little clumsy and inappropriate for formal evening wear.

Except for that pointed toe, this high-heeled model could also be used for teaching Spanish dance. I hope the day will soon be here when ALL the shoe manufacturers will give up those blankety-blank pointed toes!



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UNITED NATIONS (Cont'd from p. 6)

Davidoff's modern jazz dance to "Steam Heat." The result was another encore, a white gloved, down-on-one-knee Mammy belted out in true Jolson style. In keeping with the UN spirit, a formation team of four Chinese couples executed a Cuban Rumba.

President of the UN Ballroom Dance Club, Bill Mussara and his partner Claire Almeida made a sizable contribution to the exhibitions of the evening. They were seen in Samba and Pachanga during the scheduled entertainment program and some spontaneous performances throughout the evening.

Bill, a statistician at the UN, resembles another well-known president in his energetic approach to the office. An accomplished dancer himself (he and Claire were Harvest Moon finalists and Ted Steele Show winners), he has scheduled teaching sessions for the club's regular Tuesday night meetings. Occasionally he conducts the lessons himself, but he has also

had an impressive succession of guest teachers including Pepe Llorens, Roy Lewis, Val Escott, Ralph & Annette Pinzo, Don Sawyer, and Mike & Joan Parker. Besides arranging the program for the regular meetings of the club, Bill is also the motivating spirit behind the special parties and events such as the Haitian night.

The enthusiastic participation of the members in the club activities proves again that dance is no respecter of national boundaries or ideologies.

END

NEW MEXICO (Cont'd from p. 7)

of Harold Anness, CPA, who compiled and audited the scores.

We were most impressed with the results of the imagination as well as the hours of work of the organizer, Mr. Vandapool, and his dedication. He has taught his young students to create beauty of movement and to work toward perfection. He believes that the discipline of dancing and striving to do it better can carry over into other phases of life. As it appears on the program for June 24, "... for there must be purpose in life!" Van believes there is a purpose in training young people to dance, and from the observations of those working with him, we know that he is achieving his "purpose" in helping them to strive to reach theirs. Van believes that although his students must not be satisfied with being second best they must, above all, learn to be "good losers" and to enter competitions in a friendly spirit.

As far as the dancing phase of life goes, Van feels that many of his couples are now sufficiently well-trained that they need the further incentive of more competition experience. He and Mr. and Mrs. Cullip are about to set up team matches between Los Angeles and Albuquerque. Mr. Loves says that there are 70,000 young people in the Australian Nat'l Jr. Dance Clubs and he would like to see contests between couples and teams from the USA and Australia before long.

Other Ballroom Arts Festival events included a get-acquainted dance on June 23. Vandapool Dance Academy pupils presented



Joyce Davidoff turns on "Steam Heat," gets warm response to modern jazz no.



Charles Press

Among floor show demonstration couples were Arthur & Linda Cornwell, championship couple from Sydney, Australia. Photo was taken earlier this summer at Alex Desandro Studio in NYC.

a lively — and very professional — floor show on this occasion. Preliminaries for the evening competitions were held Saturday afternoon, and on Sunday, June 24, a teachers' and students' workshop was conducted and taught by the judges. These events were held in the spacious and impressive Academy ballroom. Individually and collectively the judges kept saying how they would love to have such a place for their classes and dances.

It was an inspiring week-end. Not enough credit can be given to the director of the Festival, J. H. Vandapool, for his vision and work to bring a cultural event of this kind to Albuquerque and the city's guests.

END



Award for most beautiful ball gown went to Cissy King. Presentation was made by Joe Loves (L), Pres. of Australian Nat'l Dance Association.

INTRODUCING PASO DOBLE TO YOUNG DANCERS

To our delight we have found that young people enjoy learning and dancing the exhilarating Paso Doble. Here is a simple routine to Paso Doble music which provides a preparation for real Paso Doble work later. This material is applicable to students from 6th Grade and upward.

As a relief from so much "spot dancing," youngsters like to travel around the room. And like grown-ups, they are always stirred by good march music. In their school work these days they do not seem to get much training in marching. This preparation for Paso Doble helps to overcome that deficiency, we have found.

H.W.R.

FIGURE 1

Inclosed position	Mus. Ct.	Ms.
LF, RF in place	1.2	1
LF, RF in place	1.2	2
LF, RF fwd	1.2	3
LF, RF fwd	1.2	4
Repeat Ms. 1,2		5,6
Repeat Ms. 3,4		7,8

FIGURE II

Gentleman facing LOD, on inside of circle, R arm on lady's L hip, standing at her R side, his L arm stretched over head. Lady facing opp. LOD on outside of circle, her R arm on gentleman's shoulder, L arm stretched over head.

Turn clockwise 8 steps, gentleman starting with LF, (steps are fwd for both gentleman and lady) 4

Reverse position and turn counter-clockwise, gentleman starting with LF (steps are fwd for both gentleman and lady.) 8

INTERLUDE

2 steps in place, LF, RF, to closed position	1.2	1
2 steps, LF, RF, to face out	1.2	2

FIGURE III

"Dot the I's"		
LF swd	1	
Cross RF over LF		
(Lady crosses fwd also)	2	1
LF swd	1	
Click R heel to L heel	&	
RF swd	2	2
Repeat Ms. 1 & 2		3,4
Repeat Ms. 1 & 2		5,6
Repeat Ms. 1 & 2		7,8

FIGURE IV ("Grapevine")

LF swd	1	
RF cross back of LF		
(Lady crosses in front)	2	1
LF swd	1	
RF cross front of LF		
(Lady crosses in back)	2	2
Repeat Ms. 1 & 2		3,4
Repeat Ms. 1 & 2		5,6
Repeat Ms. 1 & 2		7,8

FIGURE V

Continue making circle to left.

Stamp LF without wgt

LF swd	1
RF cross front of LF	

(Lady crosses front)	2	1
LF swd	1	
RF close to LF	2	2
Repeat Ms. 1 & 2		3,4
Repeat Ms. 1 & 2		5,6
Repeat Ms. 1 & 2		7,8

INTERLUDE

LF, RF, turning to face LOD	1,2,1,2	2
-----------------------------	---------	---

FIGURE VI

Repeat FIGURE I

FIGURE VII

Repeat FIGURE II	8
------------------	---

FIGURE VIII

Repeat FIGURE III	8
-------------------	---

FIGURE IX

Repeat FIGURE IV	8
------------------	---

FIGURE X

Repeat FIGURE V	8
-----------------	---

If music is used as indicated below, for a finish, stamp lightly in time with music — remaining in closed position.

Music — *España Cani* by Pascual Marquina from the collection *Spain on Parade* published by Edward B. Marks Music Corporation.

Introduction: 1st Ms. played twice, start with Ms. 1 for routine. FIG. I, Ms. 1-8; FIG. II, Ms. 9-16; INTERLUDE, Ms. 17-18; FIG. III, Ms. 19-26; FIG. IV, Ms. 27-34; FIG. V, Ms. 35-42; INTERLUDE, Ms. 43-79 (cut Ms. 44-78); FIG. VI, Ms. 80-87; FIG. VII, Repeat Ms. 80-85 using 2nd ending of Ms. 88 & 89); FIG. VIII, Ms. 90-97; FIG. IX, Ms. 98-105; FIG. X, Ms. 106-113; Ending, Ms. 141-116.

IN THE MAILBOX

This letter is from the Pres. of the Australian Nat'l Dance Assn., who accompanied the Sydney couples of the Australian team which competed in the World Championship in London. Enroute home, he and Arthur & Linda Cornwell toured the USA:

Dear Mrs. Reid:

Arriving home after 36,000 miles and three month's absence, I felt I should write and ask one small favor of you, namely to thank the American dancers and their friends for the delightful hospitality extended to the Cornwells (Arthur and Linda) and me during a wonderful four week's stay in your country. We all feel that we made so many new friends that time passed far too quickly. If circumstances permit we most certainly will avail ourselves of the invitations received, not only to return to cities already visited, but also to those places where our restricted program did not permit on this occasion. — JOE LOVES
Sydney, Australia

Dear Mr. Duncan:

When all your friends and mine have completed their arguments about who invented La Pachanga, kindly show them "Pachanga 1947" — a photo of a dance called the "Dominicana" in Arthur Murray's book, *Down Memory Lane*. A friend who remembers the "Dominicana" demonstrated it for me recently. It looked just like Pachanga!

— NEIL CLOVER
Irvington, N. J.

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BRITISH TV (Continued from page 4)

room dancing. Inter-regional competitions have proved popular in this program, with teams representing specific areas competing against each other in knockout competitions. In the autumn this idea is to develop still further. Teams representing various countries will then compete, each team dancing in its own country, but being televised through the Eurovision link, so that the judges and the audience will see them all on the screen at different times.

One of the attractions, at least for program planners, of these ballroom programs is that they are in marked contrast to every other kind of feature, whether sport, drama, vaudeville, quiz games or anything else imaginable. As both are put out by the B.B.C. no direct advertising appears in the programs, but naturally Victor Silvester himself, the orchestra and his records gain a great deal of extremely useful publicity; as does Mecca on the other program, for the various Mecca halls become improvised studios for the occasion.

In addition to these regular features certain other important national championships are televised, and this has aroused a certain amount of controversy. One school of thought maintains that we must bow the knee to television and if need be fall over backwards in order to persuade the television cameras to honour our events. It is as though the very word television possesses some extraordinary magic, raising the level of everything with which it becomes associated. In fact, in many cases, the reverse is the case. As an example, the World Championships, and other recent events, have been run specifically for television. Because of this, concessions had to be made in production and timetables which without any doubt caused several qualitative defects in the events themselves.

Unquestionably our most important championships today are the 'British' held every year at the famous Winter Gardens, Blackpool.

These events have been televised only once, for the organizers, quite rightly, refuse to make undue concessions for television. Their chief concerns are the competitors, the audience, and the overall efficiency, not television. If the television cameras want to play peeping Tom, well and good, say the Blackpool authorities, but beyond reasonable co-operation they are not prepared to make concessions.

This, in the opinion of many, is the right attitude, both for the championships concerned and for television itself. None of our great sporting events are organized especially for television. Why, then, should ballroom dancing be treated with less respect?

But in the majority are the others, who argue that every possible concession must be made to a medium that has become the strongest 'cultural' influence on so many millions of the population. Apparently they fail to realize that an influence can be bad as well as good.

The B.B.C. itself is fully aware of the dangers inherent in this practice. A program supposed to be a spectacle in its own right is so frequently geared tightly to television that it becomes little more than a disguised studio program, with all the loss of actuality which that implies. Discussions are even now proceeding at a high level with the B.B.C. and others in order to discover what, if anything, can be done to improve the situation.

The televising of championships does not in my opinion bring any customers into the ballrooms, and far less, with one exception, into dance schools. The exception is concerned with formation dancing. This kind of dancing comes over exceptionally well on the little screen, and is the biggest attraction on every program. Naturally this has led to an increased popularity in formation dancing itself, with the result that throughout the country in the last few years the number of teams has grown from a mere handful to about fifty. But even this will be seen to be very small fry indeed when we remember that no team exceeds eight couples in number. The teachers have to work unbelievably hard in training their teams, and are in most cases financially out of pocket as a result. On the other hand, they and the schools do reap useful publicity which I believe attracts new pupils.

Where television could be of great service it fails lamentably. I have referred earlier to short televised lessons. These have been presented mostly by Victor Silvester, although other well-known professionals have also participated. Victor himself goes to enormous trouble in the preparation and presentation of these lessons, which he always gives with one of our most attractive lady champions. Yet, although such a lesson occupies no more than six minutes in each program, he has on several occasions had to fight the B.B.C. for the 'privilege' of retaining it. The program planners say that lessons, which are looked upon as 'education', are not popular in such a program, and that a large number of viewers switch off.

I wonder? It is significant that during the

last few years more and more newspapers and periodicals with large circulations have published long and well illustrated series of instructional articles, some of them by Victor Silvester himself and others by well-known teachers.

Naturally, if a commercial television company were concerned we should be faced with a different equation, as advertising must be reckoned to a certain extent on a *per capita* basis. But even this is only partially true. After watching the immaculate feet of Victor and his various partners demonstrating in slow motion the various simple steps of the International style, manufacturers and purveyors of various kinds of footwear would fall over themselves to either buy time on such a program, or to sponsor it.

Some teachers in Britain have, in my view shortsightedly, been strongly opposed to these lessons on television, holding that free lessons in this way will keep potential pupils away from schools. I confidently believe that the direct opposite is the case. A five-minute lesson each week would I am sure be the best possible kind of publicity for good dancing, and would bring into our schools many thousands of pounds of business every year, especially if after each lesson viewers were exhorted to follow it up by taking lessons at a good school.

I have been very critical of television itself, but only of the wrong way it has so far exploited ballroom dancing. Television, like nuclear fission, is neutral and can be put to good or bad use. One can hope only that between the television authorities and the dancing profession everywhere there will shortly develop a firm understanding, and a consequent elevation in the standards of exploiting ballroom dancing through the television medium.

END

IN THE NEWS



South African dancers Bill & Bobbie Irvine, who won World Championship at Berlin in 1960, scored in 2 June demonstrations at Desandro Studios, NYC. They have been performing aboard Cunard liner Queen Elizabeth.

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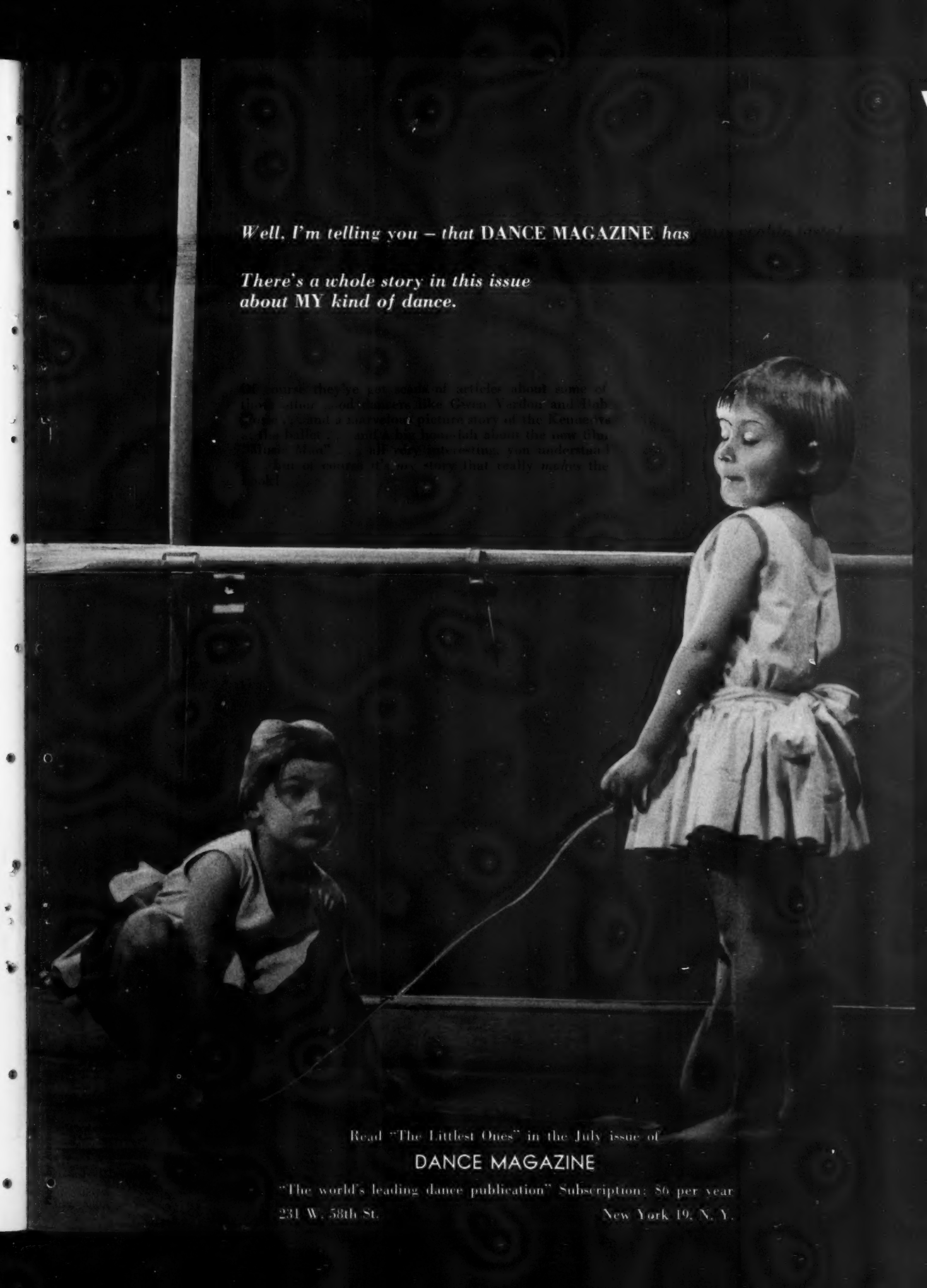
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YOU TELL ME YOUR DREAM	Waltz	Medium
GREEN DOOR	Fox Trot	Med. Fast
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PIEL CONELA	Rhumba-Bolero	Slow

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MUSIC BY THE GEORGE POOLE ORCHESTRA		
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LINDA MUJER	Rhumba	Med. Fast
I'LL SEE YOU AGAIN	Waltz	Slow
OH, WHAT A BEAUTIFUL MORNING	Waltz	Med. Fast
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THIRD MAN THEME	Cha Cha	Medium
QUIZAS, QUIZAS, QUIZAS	Rhumba	Medium
ANYTHING CAN HAPPEN MAMBO	Mambo	Med. Slow
COCKTAILS FOR TWO	Cha Cha	Medium
MI RIVAL	Cha Cha	Medium
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OYE NEGRA	Samba	Slow

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MAKIN' WHOOPEE	Cha Cha	Medium
BACK HOME IN INDIANA	Fox Trot	Med. Fast
WOODCHOPPER'S BALL	Swing	Medium
CLARINET POLKA	Polka	Slow
WABASH BLUES	Fox Trot	Med. Fast
AVALON/I FOUND A MILLION DOLLAR BABY/ SAM (Medley)	Fox Trot	Med. Fast
MEXICALI ROSE/DIANA/THREE O'CLOCK IN THE MORNING (Medley)	Waltz	Slow
ST. LOUIS BLUES	Fox Trot	Med. Fast
CHINA BOY	Fox Trot	Fast
NIGHTS OF GLADNESS	Waltz	Med. Fast

ALBUM No. 5 (3-05)		
MUSIC BY THE MEMO BERNABEI BAND		
MEAN TO ME	Fox Trot	Slow
WITH MY EYES WIDE OPEN	Fox Trot	Slow
MY BABY JUST CARES FOR ME	Fox Trot	Medium
PEG O' MY HEART	Fox Trot	Slow
OUT OF NOWHERE	Fox Trot	Slow
AT SUNDOWN	Swing	Medium
MY MAN CHA CHA	Cha Cha	Slow
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